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THE GOOSE-POND, EASTHAMPTON, L. I.
By Mrs. Mary Nimmo Moran
Shown at St. Louis World's Fair



SCULPTURE AT THE WORLD'S FAIR

As a whole, the American display of sculpture was far superior to any of the foreign groups, each considered collectively. It is true that foreign participants were handicapped in exhibiting statuary adequately, and their displays might not do justice to their present-day national proficiency in this art. Still, the differences, piece by piece, were so marked, and the American work was so much the more impressive, that superiority would seem to be proven.

We have heard that the American students have been leading competitors in the modeling rooms of the foreign art centers. We have known that the United States boasts great names in contemporary sculpture, but it has been accepted in a general way that the palm belonged abroad. The latter claim now is contested seriously, and with good ground, if the showing in the Fine Arts department of the World's Fair was any criterion. Certainly, with several large expositions and other lucrative opportunities offered American sculptors in recent years, remarkable advances have been made.

The American sculpture, too, was better far than the American painting. Technically and in sentiment it was better. The exhibit of paintings was wonderfully large and complete, and contained several great works of art.

This is the first convincing fact about the sculpture: it was national. The best of it had for inspiration themes indigenous to this continent,



MICHAEL ANGELO
By Paul W. Bartlett
Shown at St. Louis World's Fair

many of them superlatively significant to every United States citizen. It is not platitudinous gush to declare that a truly inspiring and monumental statue of George Washington on sentimental grounds alone transcended any work in any art gallery in the estimation of a



THE INDIAN WARRIOR

By A. Phimister Procter

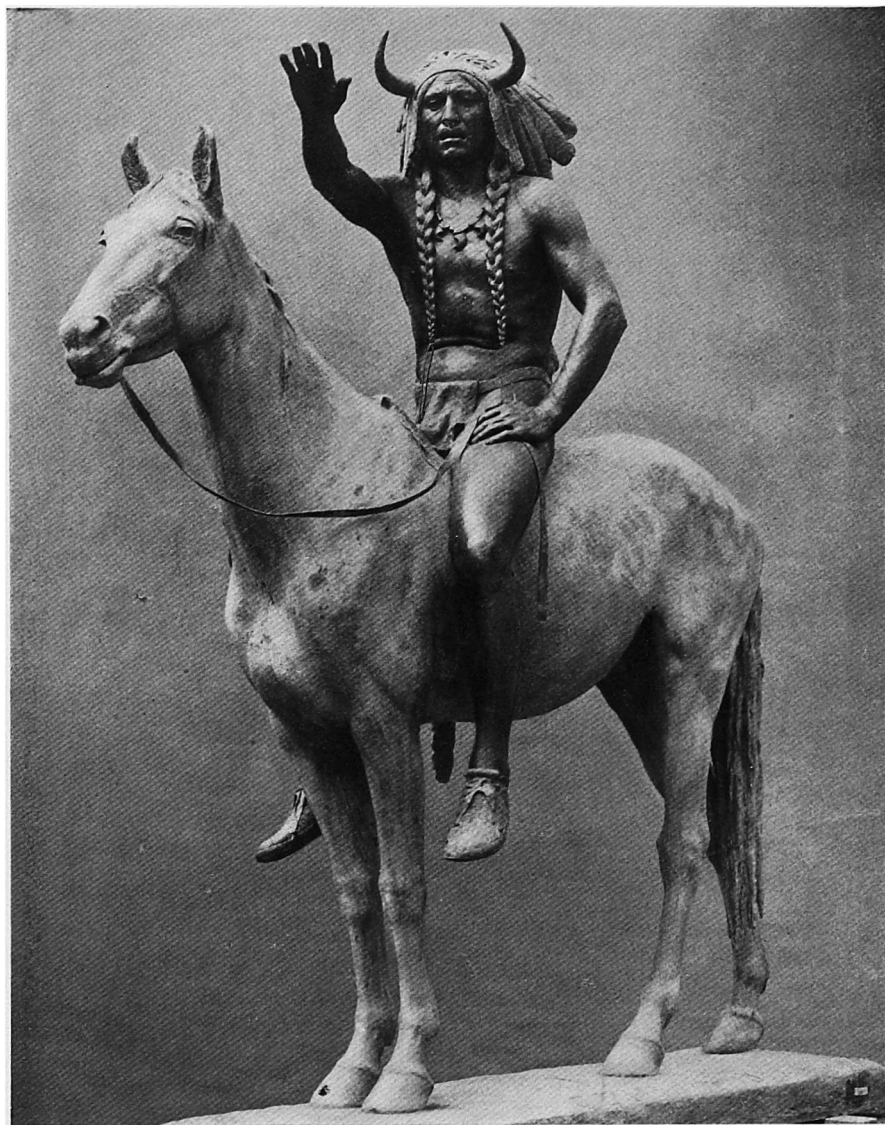
Shown at St. Louis World's Fair

healthy-minded American citizen. How very, very much more important such a work of art, and many of its kind, in the sculpture section becomes to us than a superficially well-painted canvas of three frigid English women by Sargent, the most conspicuous picture in the main gallery of paintings. Art, good art, is thin drink unless it



ON THE HUDSON
By Homer Martin
From "Homer Martin: A Reminiscence" by Permission of William Macbeth

has some intimate relation with our private or our public life, as lived by most of us entirely on this side of the Atlantic Ocean—in America.



THE MEDICINE MAN

By C. E. Dallin

Shown at St. Louis World's Fair

The two monumental works of the sculpture section, Washington and General Hooker, were both by Daniel E. French. The former was the gift of American women to France and the original now has

a conspicuous place in Paris. It is a famous statue. An equestrian work of towering size, it could not be well seen or fully appreciated inside a gallery. Naturally, the treatment of this subject—it has been asserted that all paintings and statues of Washington are failures—invited much criticism. Still, the work appeals to one irresistibly as imposing, inspiring, and martial, giving us—as it should be—our national hero idealized.

Augustus Saint Gaudens, in "The Puritan," has wrought a theme which is national in another way. It is a type which he has modeled rather than an individual. Impressively portrayed in the lines of the gown, in the character of the whole attire, as well as in the features and figure, are the severity and yet the strength, physical, mental, and moral, possessed by this important factor in the progenitor of our nation, the Puritan.

A satisfying national strain was present. In the broader field of art expression, many American sculptors sent superlatively excellent things. Charles Grafty of Philadelphia, Karl Bitter of New York, John Donohue (deceased), C. E. Dallin of Massachusetts, Paul W. Bartlett of Paris, Charles Niehaus of New York, Hermon A. MacNeil, of New York, Richard E. Brooks of Paris, George Grey Barnard of New York, and Eli Harvey of New York, are some of the names which were impressed in mind after a study of the sculpture.

It would be glorification of claptrap were one to expect that a collection of sculpture, to be American, should deal wholly or extensively with national personages. Beyond this is a larger and a more promising field artistically, but one in which for the most part the American sculptor can be American.

The artists from abroad have come to us and said that in the American Indian is the most promising opportunity for an American sculptor. Hearing this, some of us have chuckled, knowing the Indian too well in the sense of his political ineptitude. But by the World's Fair collection we learned that the American sculptors have grasped the opportunity. The result is nothing short of amazing. The Indian, his physical graces idealized—when the conception is broad enough—becomes a poem in plaster.

Mr. Dallin had one thing of the kind which compelled enthusiastic admiration of the Indian in sculpture. It was the "Medicine Man." The subject is mounted, and upon as trim an animal, as graceful a pony of the plains, as ever was of flesh. The physical perfection of the man himself, his strong features, his deep-set eyes, and his expression, both of mental power and mental perplexity—the simplicity of the Indian face ever seems complicated with a perplexed look—contribute toward your acquaintance of him as the seer of the untrodden wilderness, the primitive philosopher and student to whom the open book of nature is the only lexicon. A truly great work.

When the Palace of Fine Arts at the World's Fair was erected, it

was thought that the great central hall would suffice for all the sculpture. However, the application for space was so far in excess of the



THE YOUNG MOTHER
By Bessie Potter Vonnob
Shown at St. Louis World's Fair

available area that a separate pavilion had to be erected. This was the pressed brick and staff building beyond the decorative gardens that occupied the open space south of the main building. It was

devoted entirely to the work of European artists. Those who had seen the strong, earnest, artistic work in the American sculpture hall, anticipated something exceptional from the foreign artists, for the Old World must surely surpass the New World in art. A careful inspection of the collection in the International pavilion failed to

justify the expectation. It cannot but afford a feeling of gratification to those Americans who, for two years past, have been insisting that the sculptors of the United States are the most original in the world. The International showed plainly that the artists of the Old World are floundering about in a chaos of new ideas and methods that as yet have not given evidence of their adaptability to the requirements of art.

For the most part, the creations shown were grotesque, realistic, or trivial. There were a few statues, inspired by the old tales of mythology, that were charming and really beautiful, and some of the portrait work was



PORTRAIT OF AN ARTIST
By Maurice H. Sterne
Shown at St. Louis World's Fair

good; but the exhibit as a whole was disappointing from the viewpoint of one who looked for European supremacy. There was the conception of Sisyphus by that eminent Belgian, Baudrenghien, that was carefully modeled and well posed; but the body was that of a mere stripling, who seemed incapable of even moving the stone he is supposed to roll to the top of the hill. In contrast with this, the Icarus of Maillard, sublime in its marble simplicity, was alto-

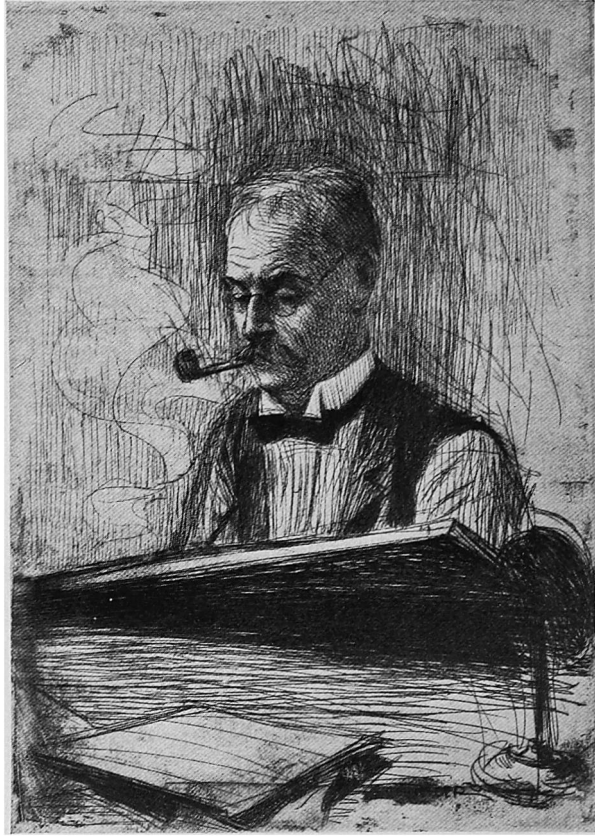
gether pleasing. One group that attracted rather more than its share of attention was Levèque's "Struggling Amazons," a composition that followed the lines of the famous old Greek wrestlers.

It is not the muscular power nor the intricate pose that caused the passerby to stop and wonder, but the altogether indescribable expression of the two faces. Whether the artist intended to portray jocund banter or undying hate, the faces do not reveal. He has not taken the public into his confidence. It is a genius far removed from the commonplace that is capable of creating such an expression. It is "The lady or the tiger," and is certainly clever—but we are not altogether sure that it is in the province of art to be clever.

La Spina's so-called "Naughty Satyr" in the Italian section was another apparent attempt to dress up old ideas in strange, new garb. The satyr with which we have been familiar since

first we saw the plaster casts of glorious old Greek garments and the bits of black and red decoration on genuine Greek vases, is a joyous, roguish fellow, a personification of the breeze that flits in melodious inconstancy, from hilltop to valley. This satyr of the modern Italian is a demoniacal, brutish creature without one redeeming line. He is anything but "naughty"; he is rather villainous, yes, even brutal.

One of the most startling grotesque conceptions was that of

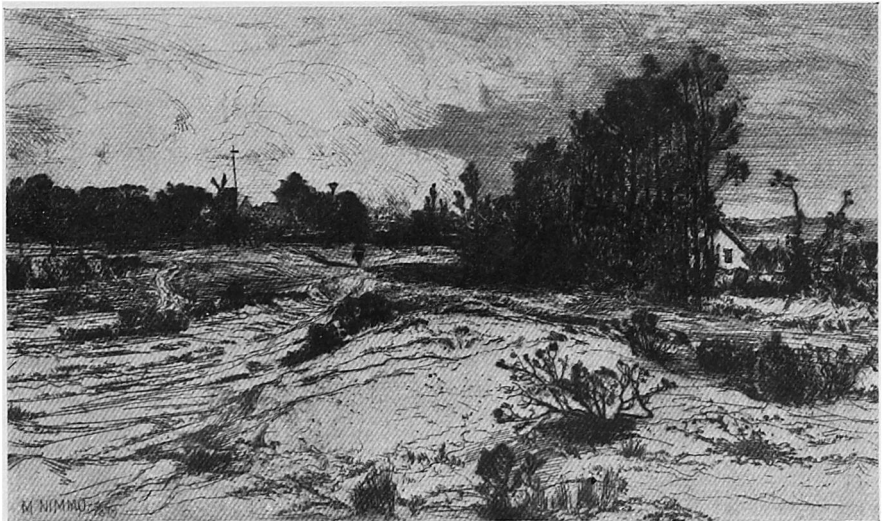


A PORTRAIT
By Otto J. Schneider
Shown at St. Louis World's Fair

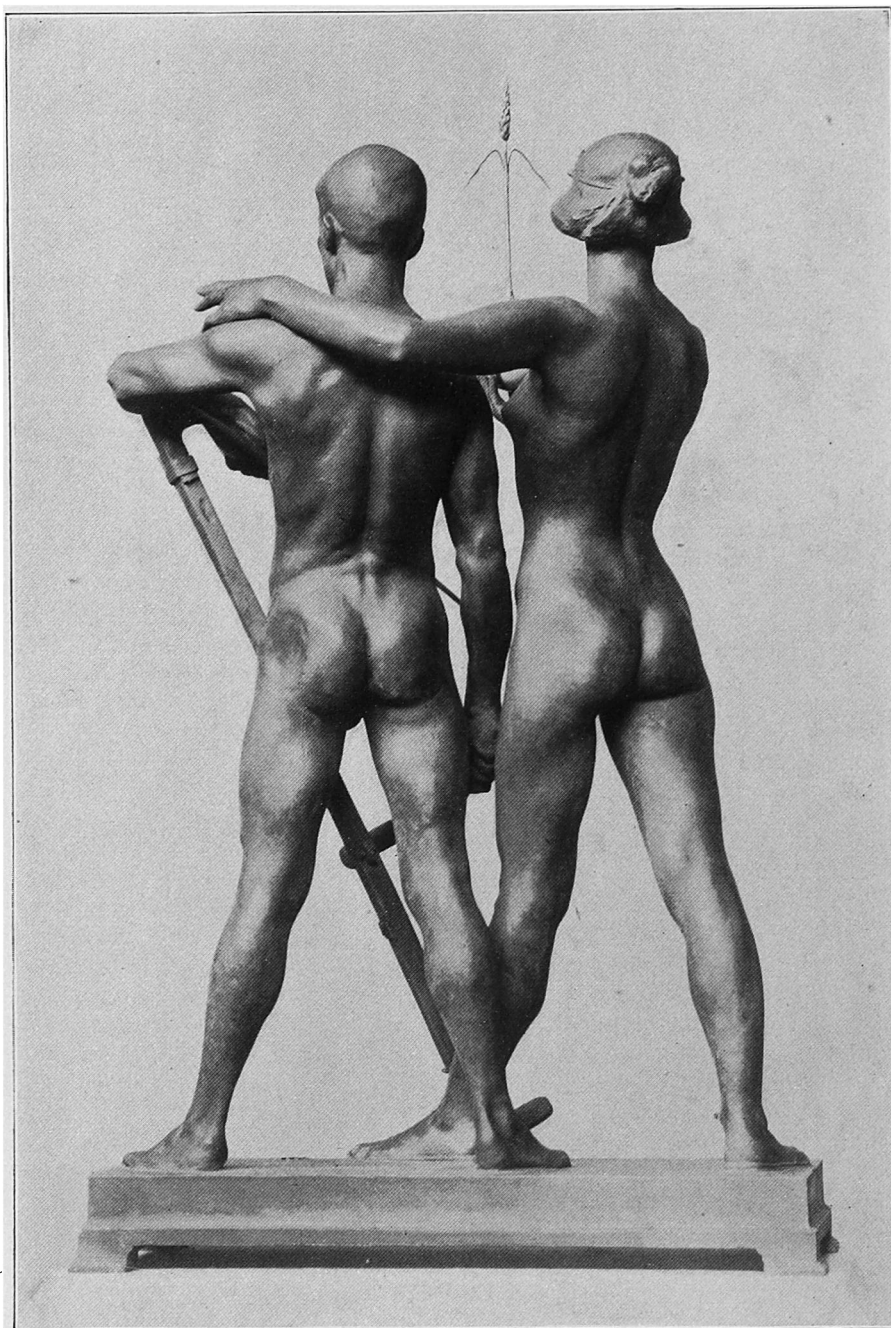
Thivier, entitled "The Bad Dream." It was the figure of a young girl, reclining in an attitude of distress, the head thrown back, while over the body a hideous demon creeps. Close at hand was another reclining figure, that of the "Poisoned Slave," by Loiseau-Rousseau, in which the death-agony was powerfully depicted.

There was but one piece from the chisel of Rodin, and it is characteristic of the most original of the modern French sculptors. It is called "The Thinker," a title that would suggest a lean, intellectual scholar. Instead of this, Rodin has portrayed a muscular, unlettered man with great bare feet and powerful nude limbs. The brow is not that of the professor, and the countenance reveals a low order of intelligence. The figure is brutal and earthy; yet it is that of a thinker, and a thinker who is capable of delving vastly deeper into the mysteries of the unknowable than the sleek professor would be.

The statue of *Peré Didon*, by Puech, also shown in the French section, is a startling piece of realism. The mantle and shoe are of black marble, and the face, hair, and other accessories are carried out in colored marble, so as to give the exact coloring of life. It may be that this is real art, and that the time will come when portrait statues in pure white or in the natural color of bronze will be relegated to the lumber-room, and only colored marble statues will be acceptable. As yet we have not learned to accept so much realism. We prefer to have something left to the imagination. A. A. HOWARD.

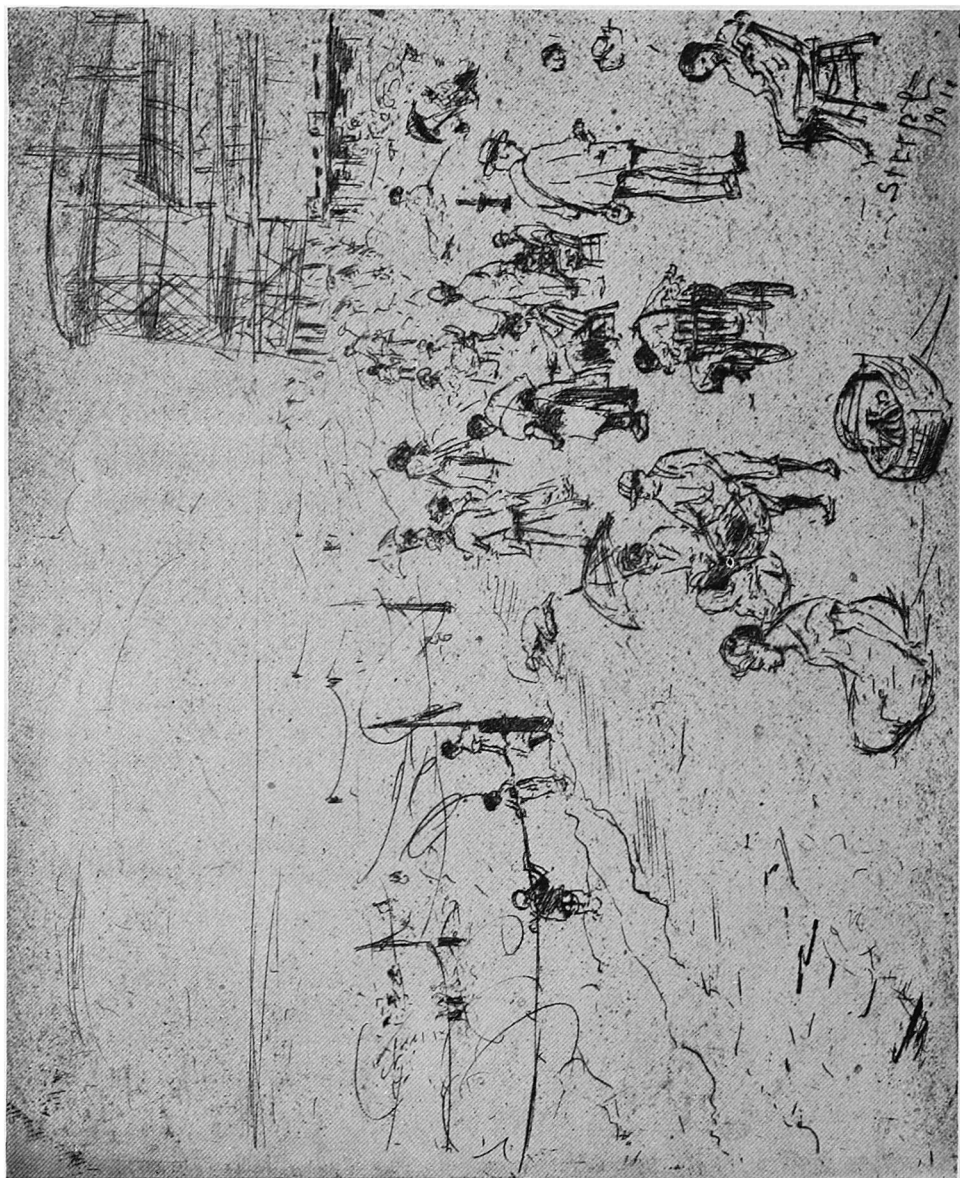


EASTHAMPTON BARRENS
By Mrs. Mary Nimmo Moran
Shown at St. Louis World's Fair



SYMBOL OF LIFE—BRONZE
By Charles Grafty
Shown at St. Louis World's Fair





ROCKAWAY BEACH
By Maurice H. Sterne
Shown at St. Louis World's Fair